Bob Jones University



PRESENTS

COMMENCEMENT CONCERT

with the University
Symphony Orchestra
and Combined Choirs

Dwight Gustafson, Conductor

"Dance of the Apprentices and Procession of the Mastersingers" from *Die Meistersinger von Nürnberg* .... Richard Wagner
(1813-1883)

Since the completion of his opera *Tannhäuser* in 1845, Wagner had toyed with the idea of writing an opera on the famous poet-composers who dominated song writing in Germany from the fourteenth to the sixteenth centuries. These mastersingers had formed guilds in order to preserve and transmit their heritage of song. Act III of *Die Meistersinger* takes place in a field outside town on Midsummer's Day. All the townspeople are gathering for this festive celebration, which will culminate in the famous singing contest. On the river a boat arrives, bringing girls from a nearby town. The apprentices and journeymen rush to the boat to help them ashore. They then pair off to dance to Wagner's simple, rustic tune—the "only waltz Wagner ever wrote." The dance soon gives way to the procession of the mastersingers—the judges for the coming contest. The procession begins with the theme of the mastersingers, the same theme which opens the opera. Wagner also uses two authentic Meistersinger tunes, which he discovered in doing research for the opera. Near the end of the procession, a triangle signals the combining of all three melodies in a display of typical Wagnerian polyphony.

Piano Concerto No. 2 in G Minor, Opus 22 .... Camille Saint-Saëns
(1835-1921)

The highly revered French composer Camille Saint-Saëns seemed to have a special affinity for the concerto form, writing over twenty such works for solo and orchestra. His second piano concerto, written in 1868, is one of the most successful and enduring works in this genre. It reflects his own prodigious skill at the piano (his recital debut at eleven featured his playing any of Beethoven's thirty-two piano sonatas from memory!).

Although this piano concerto probably had been part of Saint-Saëns's mental creative process for a while, it was written at legendary speed (seventeen days) and exhibits an improvisatory freshness and appealing spontaneity. In the dramatic neo-Baroque fantasia which opens the work, Saint-Saëns reveals his conservatism as a composer and his mastery as an organist. This introductory cadenza has been hailed as one of the "most sweeping passages" in concerto literature. The second movement, a scherzo, has often been compared in its ethereal charm, deftness, and elfin quality to a Mendelssohn score. The timpani introduces the intriguing rhythm that permeates this "veritable Danse de Puck." A whirlwind dance concludes the concerto, with the piano presenting the primary material and constantly displaying virtuosic skills, including a section of eighty-four trills. The great Liszt prophetically wrote to the young Saint-Saëns, "It is certain to meet with worldwide success."

Eric Connors, soloist

INTERMISSION*

Karelia Suite, Opus 11 .... **Jean Sibelius**
(1865-1957)

To musicians, Jean Sibelius symbolizes the "golden age of Finnish music." To the Finnish people, Karelia (a section in southeast Finland) symbolizes the land of their ancient origins. The rise of philosophical and political nationalism in the late nineteenth century affected the arts also, including music. Folk music and folk legends received prominent attention by composers in many lands. An ardent Finnish nationalist, Sibelius spent his honeymoon in Karelia in 1892 and collected some Karelian folk music at that time. A year later, some students at Viborg University in Helsinki commissioned Sibelius to compose incidental music for a historical pageant on Karelia. The three movements for what is now the Karelia Suite come from a series of tableaux music for this pageant. Although Sibelius's nationalism generally used folklore rather than folk tunes, this suite reflects Finnish modality. The opening *Intermezzo* creates an exultant ceremonial mood with its fanfares, percussion, and bustling strings. The middle movement, the *Ballade*, envisions pastoral simplicity with its modes and economical scoring for woodwinds and strings. The lively *Alla marcia* with its effervescent themes provides a brilliant climax to this deservedly popular work.

Havanaise for Violin and Orchestra, Opus 83 .... **Camille Saint-Saëns**

Like many French composers during his day, Saint-Saëns became fascinated by the exoticism of Iberian music. In his Havanaise for Violin and Orchestra, this versatile and prolific composer successfully realized the color, atmosphere, and spirit of Spanish music. The rhythmic crackling of a wood fire in his room one chilly, damp night during a recital tour reportedly gave Saint-Saëns the inspiration for the languid habanera theme. Two years later he dedicated the finished composition to his friend and companion on that tour, the violinist Diaz Albertini. The work begins with the slow, languorous habanera rhythms, evoking balmy tropical landscapes. The ensuing *Allegro* gives the soloist ample opportunity for brilliant virtuosic effects, yet always retains the Iberian flavor. The work's attractive thematic material, its exotic rhythms, and its colorful orchestration all combine to make this a perennial audience pleaser.

Dianne Pinner, soloist

Prologue to *Mefistofele* .... **Arrigo Boito**
(1842-1918)

Some historians have speculated that Arrigo Boito might have composed several operas had not the premiere of his first and only completed one, *Mefistofele*, been such a failure at La Scala in 1868. At that occasion, only

the Prologue and a few other excerpts were received enthusiastically. Fortunately, the much-revised opera did meet with success seven years later and fully vindicated Boito as a composer.

Succumbing to the fascination of Goethe's version of the Faust legend, Boito attempted to set both parts, a task rarely tackled by most composers. In the Prologue he pictures a celestial scene in which Satan (Mefistofele) comes to challenge the King of Heaven. G. B. Shaw voiced the sentiments of many caught up in the majesty of this music: "The great rolling crashes and echoes of brazen sound in the [Prologue] transport us into illimitable space at once." Unseen celestial choirs praise the Lord of the angels and saints. Mefistofele is ushered in with an ironic scherzo. His mocking dialogue with the celestial hosts complains that man has become so degenerate that he is no longer worth tempting; but Faust, fascinated with his search for knowledge, could be worthy of such a challenge. Mefistofele wagers with Heaven that he will be victorious in this quest. The choir of innocent cherubim cause the evil one to leave. In one of the grandest climaxes of praise in opera or oratorio, the praises of the heavenly choirs merge with the prayers of earthly penitents, all secure in the knowledge of the Lord's ultimate victory.

Marc Rattray, soloist

Program notes by Karen Wilson

ORCHESTRA

First Violin: Ryan Elliott (concertmaster), Christy Roland, Rob Puckett, Wendy Aspling, Benjamin Enyart, Becca Tabler, Daniel Stima, Matthew Reed *Second Violin*: Alana Pritchard*, Joan Mulfinger, Lesa Roberts, John Alley, Janette Crowley, Sarah Miller, Daniel Lowe, Aimee Gavette, Heather Price, Rebecca Warren *Viola*: Joel Reed*, Susan Quindag, Lucy Fink, John Matzko, Tiffany Davis *Cello*: Sharon Mulfinger*, Martha Brons, Ellen Carr, Joanna Jelley, Bruce McLean, Rachel Ritschard *Double Bass*: Stephen Koelsch*, Don Barrett, Andrew Fields, Jay Pinner *Flute*: Anne-Dominique Mutzke*, Jodi Bott, Heather Beattie *Oboe*: Mary AllyeB Gresham*, Tonya Parkerson *Clarinet*: Bob Chest*, Jessica Andersen *Bassoon*: Alex Fields*, Ted Miller *Horn*: Tom Chapman*, Kimberly Morris, Matt Gembala, Julie Cash *Trumpet*: Mike Foster*, Heather Eaves, Richard Stomps *Trombone*: Jeremy Kolwinska*, Paul Jantz, Paul Overly *Tuba*: Kris Stephens *Timpani*: Rob Schoolfield *Percussion*: Paul Schaefer, Eric Leszkowicz, Deanna Cash *Harp*: Miriam Ellenburg *Organ*: Ed Rea *Brass Choir*: Angela Dye, Jeanette Ferkel, Scott Johnson, Julie Lenox, Michael Orns, Jeff Roach, Jim Watson, Tracey Watson *denotes principal

COMBINED CHOIRS

Soprano: Kirsten Bernson, Heather Boozman, Dawn Braun, Jennifer Crile, Lydia Daulton, Kim Eckel, Lori Finkbeiner, Tricia Flesher, Kimberly Flowers,

Deborah Gibb, Michelle Godinez, Laura Greene, Rebecca Greene, Suzanne Hanneman, Christy Healan, Jennifer Howard, Amy Howell, Andrea Johnson, Frandy Lam, Laurie Leigh, Deborah Lindner, Deidre Lunsford, Jane Maxwell, Rebekah McCarty, Heidi Mumma, Ann Parker, Karen Pinch, Gretchen Pollard, Stephanie Rambo, Erin Rodman, Amy Setchfield, Anne Shaw, Joy Thomas, Christi Whiteford, Jennifer Zuerner *Alto*: Rebekah Baker, Michele Brown, Bonnie Buchanan, Joanne Crumrine, Heidi Detwiler, Julie Detwiler, Kathryn Dowdy, Keri Gillespie, Julie Grimm, Rebecca Grimm, Cathy Healan, Angela Holden, Stacey Hostettler, Julie Koelbl, Dana Kullerd, Kelly Luther, Rebekah Matzko, Cheryl Monroe, Carrera Poe, Kristine Rogers, Ruth Skistimas, Stephanie Swingle, Kimberly Walling, Esther White, Maureen Wiebe, Amy Wolf *Tenor*: Christopher Anderson, Lee Beavers, Michael Bryson, Jeffrey Carrillo, David Dreher, Curtis Dunn, Nathan Dunn, Alexander Ebert, Brett Habing, Darrin Hassevoort, Allen Hodgins, Stephen King, Jonathan Lucina, Jonathan McGuire, Allen Mecklenburg, Christopher Metras, Brock Miller, Matthew Nestberg, Mark Overstreet, Eric Perry, Wesley Rickard, Jonathan Shore, David Stertzbach, Sean Stouffer, Benjamin Tuttle, Jeremy Windle *Bass*: Gary Balius, Philip Davis, Miguel del Toro, David Fisher, Gregg Fletcher, Michael Gay, Christopher Gilliam, Michael Hummel, Taigen Joos, Tom Lacock, Carlos Layman, James Leathers, Ron Magnuson, Alberto Marquez, David Mauger, David Meissner, Greg Murray, Jon Musser, Nathan Ohm, Peter Ohm, William Pareja, Gregory Patton, Paul Radford, Jeffrey Smith, Ross Smith, Craig Stouffer, Jonathan Stricklin, Philip Suh, Jack Templeton

ABOUT THE PERFORMERS

This year the University Orchestra schedule has included a sacred concert on vespers and a concert tour in Pennsylvania, Ohio, West Virginia, and North Carolina in October; two performances of Mendelssohn's oratorio *Elijah* during Thanksgiving week; and three performances of Puccini's opera *Tosca* in March.

Next season the orchestra will present its fall concert on October 15 featuring Dvořák's Symphony No. 9, "From the New World," and will join the combined choirs for performances of Handel's *Messiah* during Thanksgiving week. The March 1995 opera production will be Donizetti's *Elixir of Love*, and in May the annual Commencement Concert will feature sacred themes from great symphonic works and from oratorio and a performance of Dwight Gustafson's *Three Psalms for Chorus, Organ, and Orchestra.*

Eric Connors is a Pennsylvania native and is a graduating senior receiving a bachelor of music degree in piano performance. He will be returning to the University in the fall as a graduate assistant in the Piano Department working toward a master of music degree. In his high school senior year, he was the national winner in piano in the American Association of Christian Schools fine arts competition. He was the piano winner in the annual BJU fine arts contests in May of 1993 and received honorable mention in the Collegiate Artists Competition of the South Carolina Music Teachers Association last November.

Dianne Pinner is a longtime member of the BJU string faculty. She is director of the Bob Jones Elementary School string program, where three instructors teach more than 60 students and where she directs the Elementary School Orchestra. She also teaches violin and string methods in the University and is well known for her sacred concert and sacred recording work.

Bass Marc Rattray, a native of Florida, completes the requirements for the master of music degree in church music at this commencement. He has been active in the University's choral and vocal program and sang the bass solos for the BJU performances of Haydn's *Creation* in November of 1992. His opera roles in BJU productions include the sacristan in *Tosca*, Raimondo in *Lucia di Lammermoor*, Ferrando in *Il Trovatore*, and Mathieu in *Andrea Chenier*.

Directors of the individual choirs are Warren Cook, Gail Gingery, William McCauley, and David Parker.

FOUNDER'S MEMORIAL AMPHITORIUM
May 6, 1994
8:00 p.m.

* Chimes will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the Amphitorium during any performance. We request that signal watches be turned off during the program.

Tickets for this production have been sponsored by Genesis Marketing.